

REWRITE



The Magazine of Effective Writing

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THE STRATEGY OF SELLING IS IMPORTANT

Knowing how to make your ideas salable is a very important phase of writing. For you may write good stuff, important stuff, & yet not come within the range of editorial "acceptance". And there are so many incalculable factors over which you have no control, it's terrifically important to control every one that you can. It breaks your heart, for instance, to have an editor say, "We liked it immensely, but we already have one on hand." Or perhaps they don't plan to buy that material for another six months. And by then you may find the set-up entirely changed.

The first thing every writer owes to himself is to sit down and figure out just how salable is his idea. He can make an honest, lack-of-experience mistake. He all do that. But to try to push a square peg into round hole, when a few minutes study of the obvious factors would show us our mistake, is a foolish way of needlessly torturing our own body and soul. That is why last month I said writing for your own pleasure alone, if you wish to be a selling writer, is silly. One of our friends took issue with me. But I am fully in agreement with her that good writing must be done "for fun" and that whether we ever set the world on fire or not, it is good to write to express ourselves.

No one of us can be all-seeing or right a majority of times. Kipling wanted to "throw away" his great "Recessional". All of us in our day have had an editor grab on to something we thought was just "practice" stuff. We ought to do a lot of hobby writing. But my contention is still good, that when a man is being sent to an editor, you can't be too careful in analyzing the situation and taking all the possible rejection factors away that you possibly can. Much of our work has to do with explaining these things to writers. They say, "Oh, why didn't I think of a simple thing like that myself?" Well, we're just as stupid when it comes to the insides of an automobile or some intricately simple electrical fitting.

The first thing is to have a definite and consistently held line of interest. What is your story, article or poem about? I read a story yesterday that was about what a woman wanted to do when the young husband she loved intensely, was killed suddenly. But the story as it was told, was mostly about what they did together while he was still alive. In another story the author fell in love! A minor character began to talk some racy dialogue, the "clever" kind that we all enjoy turning out by the yard. What happened? Why the minor character took over and the "line of interest" was momentarily forgotten. No editor would have seriously considered that story, even though the author got back even-

tually on her main line. The author must eternally exercise positive effort to keep on that line, and to keep bearing down on that main line of interest. Don't leave it, ever.

The next factor is that matter of serious self-analysis. The author must ask himself, and do it repeatedly, is my line of interest important? Will it appeal to the readers that I have in mind? Am I appealing to the right audience? Is there a buying public for this theme? I read a story yesterday in which under the surface of a sense of humor you unexpectedly discovered that all three of the principal characters were a shabby lot. So, while the MC did expose the worst of the trio and "saved" the heroine, who had picked him up after doing the same with the other bum, the theme, if taken literally, was essentially immoral. Few editors would bite at it.

It is possible in an ironic story to poke fun at the established order. The *NEW YORKER* made a place for itself by "pricking the balloon of humbug". The radio comedians continually make fun of things their sponsors, and the networks take seriously. They rely, of course, on the fact that they're appealing to their audience's sense of the ridiculous. But let them allow the little world of escape to become real; let them start playing with their listeners' elemental fears & matters that are "controversial", and immediately they will be in hot water, if their stepping is not very tactful and fancy. No amateur writer should try to handle a "hot" theme that will offend his readers. It's the part of wisdom to keep within the so-called conventions until you've learned how to step over them without shocking your readers.

A third factor is the matter of placing a reader in the right spot so that he may enjoy the story most efficiently. I read a ms. recently in which the author placed us much too close to the action. It was as if we raised our fingers less than three inches before our eyes. They would appear gigantic, out of proportion to the background. A story-teller can do the same thing. In this story I'm thinking of, a slight incident was blown up so that it became much too important for itself. The line of interest again, but for another reason, was lost sight of. This probably is why a reader always experiences the feeling of let-down when a writer gives him an anecdote in place of a story.

Finally, there is the factor of viewpoint. You can tell a good story from the (dramatically speaking) "wrong" viewpoint and quickly spoil it. A warm, poignantly emotional & tender story I read a few days ago was marred because the author unintentionally slipped into the objective, omniscient, camera's eye viewpoint instead of the MC's subjective angle. A slip in a pronoun exposed it.

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<u>PUT VALUES</u>	<u>William E. Harris,</u>	<u>PEACE</u>
<u>INTO YOUR</u>	<u>Elva Ray Harris,</u>	<u>IS YOUR</u>
<u>AMERICA!</u>	<u>Editors.</u>	<u>NECESSITY</u>

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Recommend REWRITE to your friends, and give yourself a bigger, better writers' magazine!

HOW TO DESTROY AMERICA IN ONE LESSON

How would you like it, if you lived in India or Asia, and were told that "The Americans are burning food again"? Do you think the Communists will refrain from publishing the fact widely? If you lived in a corner of the world where starvation is a reality and millions die from it annually, would you be charitably inclined toward a neighbor, that was busily engaged in destroying food, making bigger and better bombs?

The problems the world faces today aren't simple. They require a neat balancing of the spiritual and practical. We will not accomplish anything durable by giving away all of our substance. Neither must we hold a gun to the head of a hungry world and say, "You do as we tell you, or else"—. If ever the time was here when we Americans must act as that firm parent, who can make her children respond to wise, ripened discipline & like it, it is now. We must keep our eyes on our future objectives. We must be tough yet kind. We must be creative and cooperative. We must work as a team with our friends and neighbors while we suggest, and show them that there's a better way of life within their reach.

Life today and the problems we face could be a tremendously exciting challenge and adventure. It is true that the last frontier, with the possible exception of Alaska, has now been reached. But there is enough important work for everyone to do for years to come. A great job is to tame our physical resources and to make them the servant of men. We are throwing away enough wealth each year, (destroying irreplaceable values), to make everyone in this country independently comfortable in terms of healthful, happy living.

Again, the fundamental defect in our civilization is our inability to distribute the

fruits of our amazing potential prosperity, our ability to produce. It is an immoral and tragic commentary on our way of life, that we can find no better alternative than to burn and destroy food in one section of the world while millions starve in others. Such a civilization, no matter what "progress" it devises, is not worthy to long endure.

We Americans face one of the world's greatest and most romantic adventures in building the finest civilization ever seen on earth. If we fail, it will be because of our slavery to money. Dollars are no good except as they enable us to live and enjoy the satisfactions of a happy life. Formerly, our ships sailed the seven seas. Our merchants had no need for money. They traded goods they carried to the ends of the earth, brought a return in other goods that earned a rich, luxurious living. Yet they stood up for God & men.

In those days Americans were men and women of the world. They feared no enemy and satisfied the needs of every race on earth. They were men of peace, earning a living serving the world with their industry and know how. Today, we can live that romantic chapter of history over again, but on a scale the world has never seen. We have youth, material resources and scientific know how. To destroy food and, worse, to pay farmers not to grow it, when there is a world market for our skills and products, if we only work out some system of exchange, is silly and futile. There is a man's sized job for every one of America's men and women somewhere in the world, if only we have the imagination and the industry to create it. But we must live our faith!

Look at China alone. The largest national population in the world, with the exception of India and the Russian Empire. The needs for our goods, for the ordinary essentials, are enormous. With patience and persistence we could develop a reciprocal trading area, that would keep our industries humming hundreds of years. Instead, we have let feudal robber-barons sack the country, let communist imperialists take over. We didn't stand up!

Today, America is being ridden by its fear of a small gang of selfish men, who are more afraid than we are. They know that price of continued power rests on a scourge of blood-letting no race of men will long endure. We have only to organize the United Nations, to bring peace and prosperity to our "Western" world. If we mobilize all of the "friendly" nations in terms of peace, the Soviet empire will eventually have to join, or fall apart. The power of organized public opinion is the greatest weapon in the world. Stalin doesn't want war today, because he knows his people with their memories of the recent wholesale ruination by the Germans, would not willingly fight. Any more than would our own.

Now, while the sores and hurts are fresh, is the time for America to work for peace. A creative, positive faith and good works.

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FUNDAMENTALS OF GOOD POETRY

By Elva Ray Harris

LIGHT VERSE IS VERY INCLUSIVE

The term "light verse" includes as much as it excludes. There is seemingly no end to a list of the varieties of light verse, which are being written. The scale would balance, I think, quite well, if all the types of serious poetry were put into one basket and all the separate kinds of light verse in the other.

And in the category marked "Humorous" under "Light Verse" there are also quite a few classifications. Let us discuss some of them.

The parody is one of the first kinds that attracted me as an adolescent. I recall trying to do one on "The Jay of the last Minstrel".

"Breathes there a girl with soul so dead
Who never to her dad hath said
'Teach me to drive our new Ford car'..."

At the time, I wanted very much to learn, and I was finding it difficult to get anyone to teach me.

The parody, to be good, must unmistakably recall to the readers the original poem. If it does not, the humor is lost. Thus, the above snatch of parody quotes almost verbatim the first two lines, but embarks thereafter on a different subject. It isn't so funny as it could be because the young author, being personally interested, was pushing an emotionalized "cause", and was not thinking very seriously about making fun of anything connected with Philip Hale.

Note the following parody by Henry Sydnor Harrison:

"Occupation"

Sarah kissed me when we met,
So did Kate and Belle and Dora,
So did Jane and Violet,
Dolly, Claribel and Flora.
They all liked me pretty well—
And—dear girls!—they never hid it.
I don't like to kiss and tell—
Still they did it.

Later in the day I met
(And saluted!) Maude and Daisy,
And I also kissed Cozette,
Clara, Julie, Ruth, and Maisie.
Oh, I'm sorry for Leigh Hunt,
I who've had so many, many,
While poor Leigh's one vaunted stunt
Was with Jenny."

Mr. Harrison makes sure that the reader will recognize Leigh Hunt's "Jenny Kissed Me" in three ways. First, he enlarges upon the same subject; second, he meticulously follows the same metrical pattern; and third, he mentions

Leigh Hunt's name and the name of his character. It would be difficult on reading the verse, "Occupation" not to recall the original. Here it is:

"JENNY KISSED ME"

Jenny kissed me when we met,
Jumping from the chair she sat in;
Time, you thief, who love to get
Sweets into your list, put that in!
Say I'm weary, say I'm sad,
Say that health and wealth have
missed me,
Say I'm growing old, but add,
Jenny kissed me."

Leigh Hunt

Here is another parody in which the character is mentioned and the rhythm copied:

"THE MODERN MIKAWATHA"

(From, "THE SONG OF MIKAWATHA")

He killed the noble Mudojokivis,
With the skin he made him mittens,
Made them with the fur side inside,
Made them with the skin side outside,
He, to get the warm side inside,
Put the inside skin side outside;
He, to get the cold side outside,
Put the warm side fur side inside;
That's why he put the fur side inside,
Why he put the skin side outside,
Why he turned them inside outside."

George A. Strong

The humor in this parody lies in the fun, that Mr. Strong is making of longfellow repetitions. It is the humorous poet's method of saying, "See how funny this poem is." He is not able to point out its ridiculousness as a critic would, so he writes another poem—one like it, but greatly exaggerating those features that seem funny to him. By writing nine lines of repetition Mr. Strong points a finger at Mr. Longfellow's habit of writing three or four lines strewn with repetitions.

Outside of the fact that it is ridiculing Mr. Longfellow's wordiness, this poem is an example of another kind of humorous verse. A good laugh can be had merely by overdoing a repetition of sound. Repetition of sound is used in serious poetry to produce a musical effect. In humorous verse of this type, repetition is overdone for the purpose of tickling the funny bone. The principle of these two kinds of humor is the same as that in caricature drawing. Exaggeration. The caricaturist exaggerates a nose or a pair of eyebrows, while poets exaggerate a technical principle.

Another well known example of exaggeration of repetition of sound is David McCord's amusing "The Liquor Liquor Looker", in which as you recall, McCord repeats over and over

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again variations on the string of almost identical sounds. He had fun playing with and twisting them around.

(Note: this is the first in a series of articles about the various types of the light verse forms to be found in the magazines of general and specialized circulation. Ed.)

A BOOK FOR POETS

EMMANUEL, and Other Poems. Rev. Michael J. Douglas, Society of St. Columban. No price given. Celebrating his 20th anniversary as a priest, Fr. Douglas, a long time member and friend of the ECS Family, has gathered up a generous number of his poems that have previously appeared in THE FAR EAST (all three editions), AMERICA and other publications. A reverent, homely and inspirational brochure full of the *joie de vivre*, in Christ and nature.

THE BULLETIN BOARD

SPIRIT. John Gilliland Brunini, The Catholic Poetry Society of America, 366 4th Ave., NYC 16, is now paying 30¢ per line instead of a mere 20¢. Only members of the Society (dues are very nominal) may contribute. But unacceptable mss. are criticized, if the author requests it, and the Society's Bureau of Criticism will give free advice. Thomas Merton, David Morton, R.F. Tristram Coffin, and many others have appeared in SPIRIT.

Simon & Schuster are publishing "The Cardinal" and several other books experimentally in \$3.50 and \$1 editions simultaneously.

Dodd, Mead & Co., Prize Competition, 432 4th Ave., NYC 16, is offering jointly, with BOYS' LIFE (Boy Scouts), \$1,000 for a novel (45,000 to 80,000 words) for first serial & \$1,000 additional for all other rights. Age level: 12 to 16 years. And with similar conditions, the same firm and THE AMERICAN GIRL are offering \$500 for first serial & \$1,000 for all other rights. In both cases the sums in advance and on account of royalties. The publishers have first call on all mss. that are entered. Closes: Sept. 15, 1950.

Canadian HORTICULTURE & HOME is no longer being published, according to a letter that was received by one of our Minute Men, from the TIMES GAZETTE, Oshawa, Ont., Canada.

Theater Arts Books, 270 Madison Ave., NYC 16, is now sole distributor of the books published by the National Theater Conference. These include: A GUIDE TO THEATER READING by Paul Myers & Roy Stallings, \$1.50 (paper) & \$2.50 (cloth); ARE YOU GOING TO BUILD A THEATRE? Geo. Freedley & Paul Baker, 50¢ (paper); ORGANIZING A COMMUNITY THEATRE, Samuel Selden, \$1 (paper) & \$1.50 (cloth). Discounts are allowed to schools & libraries.

Kather Hamill reports a sale on her "39th consecutive attempt" at a top juvenile!

LARGE ENVELOPS AGAIN IN STOCK

Envelopes. By the time this issue appears, we hope to have the larger size of our large envelopes again in stock. The price may possibly be slightly higher because of suppliers' prices, which are beyond our control. We stock only the best. Some writers prefer to fold the smaller size once across, using it as both an outgoing and return envelop. The postage bill goes down slightly, if this is done. Specify, if you desire your order filled in this way.

All our other envelopes remain in stock. We shall probably be forced to raise prices as soon as we re-order, although we will maintain the best prices we can. Remember, that our envelopes are heavier (28 lb.) than many now being sold, with a glossier finish. Your mss. will be better protected both trips, if it should be rejected. And this reduces the typing bill considerably. Don't accept cheap substitutes; they shortchange you.

SOME LATE MARKET NEWS

CHRISTIAN SCIENCE MONITOR, 1 Norway St., Boston, Mass. From a source usually found to be reliable, I am informed that "because of the death of L.A. Sloper, Arts Editor, and at the same time reconsideration of policies in the department, John Beaufort, formerly New York news director, is taking over Art, Music, and Theater. He is also taking over the Saturday Magazine. Things will be different, I presume, although I have no idea how different." This is a tip to ECS writers, that they should be alert to notice the changes. A number of our friends have been hitting a good average of sales to the Magazine.

NEW ENGLAND LIVING, 10 Arlington St., Boston 16, Mass., combined its Jan. & Feb. issues in order to get back on a calendar basis of publication. Writers interested in the magazine, can now begin to observe the editorial policies of Mrs. Dorothy S. Towle. (Do not forget that she suggested REWRITE Readers should send their fiction mss. to her at Durham, N. H. She will thus know they are being sent in by members of the ECS Family or at least readers of REWRITE, and so she can give them a bit more detailed inspection.) A rather grim story was used in this combined issue. Mrs. Towle also uses one humorous poem and also pays \$1 for "Household Helps".

Flesh! Elve disagrees with that analysis of a poem that we have printed on P. 7. She'll offer her constructive comment in March.

Berdmans Biennial Fiction Award. Fiction Award Editor, Wm. B. Berdmans Publishing Co., 255 Jefferson Ave., Grand Rapids 3, Mich., is offering \$5,000 (60% outright) for the best story with an American family background, & Christian in spirit, faith and living. The sum will be paid on announcement of the winner. This award is a distinguished one. The Contest closes: July 31, 1950. Get busy!

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"RUN, RUN, THE FEDERALS ARE COMING!"

The big news is out. The Postal Inspectors have started proceedings against several of the big Hollywood song publishing companies. Under bail and facing Grand Jury action are the following:

Nordyke Publishing Co. (with affiliates),
Gordon Music Co. and Camdon Music Co.,
Sandford H. Dickinson, recording agent,
Harry A. Watkins, various song activities.

The Government contends all of these song firms worked in collusion, and operated under other names as well. Despite arrest, the Dickinson outfit is said to be continuing a \$67.50 service for orchestration & records. It need not be said that writers should stay away from these and other similar services, until verdicts one way or the other appear. Norman Neukom, deputy prosecutor for U.S. Attorney Ernest A. Tolin, declared that other cases, "At least 10 cases in our files," are being investigated.

Much of the credit for this expose is due to Syde Herman, editor of the SONG WRITER'S REVIEW, 1650 Broadway, NYC 19. He has waged unrelenting war upon song rackets. It is no secret that his organization co-operated in bringing the situation to the attention of U. S. Postal Inspectors. And it is said by usually reliable spokesmen, that when the SONG WRITER'S REVIEW referred its information about a song publisher advertising in one of the larger writers' magazines, to the editor of that magazine, the REVIEW'S own advertising contract was summarily ended. The song publisher continued to advertise.

We will continue to keep our readers alert to the latest news reports on this matter. A full account of the news-break, however, is to be found in the February issue of the REVIEW. And presumably there will be a follow-up story in each of the issues to come, for several months. A year's subscription would seem to be just ordinary commonsense for any song writer, who takes his job seriously.

YOU CAN HELP US TO SERVE YOU

We reviewed a big, expensive book recently. One of our new subscribers bought a copy for and through her employer's library. She does advertising and promotion for a greeting card concern. She was nice enough to report this purchase, and regret it could not be made through WRITERS' BOOK CLUB. Naturally, we would have liked to make the sale.

The point is, though, that she reported a sale to us. We were able to tell the promotion department of the publisher. It therefore knows that the review copy sent to us, and necessarily an item of considerable expense, paid off. The next time this publicity editor weighs the importance of sending us a review copy, you can see how her reaction will be shaped.

Little acts of kindness and courtesy like that may often seem of small consequence. I can assure you, though, that they are greatly appreciated by an alert editor. By helping us, you help yourself to get better market tips, better coverage of the news & everything pertaining to the big, responsible job of writing.

EDITORIAL TIP—THE AMERICAN GIRL

Here is a practical example of what I mean —this is a letter our indefatigable Minute Man, Carrie Esther Hamill received in reply to a routine request for a sample copy.

The AMERICAN GIRL, Esther R. Wein, 30 West 48th St., NYC 19. "We should be glad to consider for publication any material you submit, which would be suitable for our readership. Our readers range in age from 11 to 17, but material slanted toward the 14 to 17 age group pleases both the older and the younger readers.

Short stories and installments of serials run about 2,000 to 3,000 words. Mystery, and school stories, tales of family life, sports or adventure, character stories dealing with problems young people meet today—all these are popular with our readers.

Non-fiction (500 to 2,000 words) covers an extremely wide variety of 'teen-age interests & responsibilities, including sports, radio etiquette, fashions, health and good looks, cooking, sewing, parties, travel, arts, and crafts, nature, vocational guidance, & good citizenship.

When you have an idea for a non-fictional article, we suggest you write to Mrs. Rosalie Campbell of our staff. Mrs. CAMPBELL would be glad to discuss any ideas for a fictional story."

The AMERICAN GIRL, of course, is published by the GIRL SCOUTS. It is one of the top magazines in its field. Please note what an ordinary, polite note, backed up by several stamps for a sample copy, can get you from a friendly editor. Don't abuse that friendly, time-consuming kindness by sending worthless, impossible ones.

TIP TO EDITORS AND MINUTE MEN

Please remember that our deadline has, of necessity, to be around the 16th of each and every month. We stay open for last minute items as long as possible. Our printer rushes REWRITE through in a week. Our Lunenburg post office cooperates beautifully to hurry handling. We publish more real news prompter than many of the bigger writers' periodicals. But we cannot beat inflexible physical conditions. A release dated January 15, is almost certain to be delayed until March issues of most magazines. We try to hit the street by a day or two before the 1st of the month; some papers are earlier. So, delays.

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CHARACTONYMS

By THOMAS ELLIOTT BERRY

Like most other college teachers, I find myself constantly revising my lecture notes. A recent biography may have given me some new facts that must be recognized, or I may find that classes now respond differently to the material taught successfully in previous years. Thus, as I go, making corrections and additions until I can scarcely recognize my original material. This unceasing process of revision is, I think, one of the college teacher's chief delights, even though he sometimes feels hopelessly lost in his efforts to keep up to date.

As I was studying my notes recently on that somewhat cantankerous, though delicately gifted American, James Fenimore Cooper, I was impressed with his use of an old literary device — the device of giving the character a name in keeping with his most dominant trait or with his occupation. I noted especially the obvious association in such names as Aaron Thousandacres, and-hungry character of *The Chainbearer*; Admiral Bluewater, central figure in *The Two Admirals*; and Harry Ark, seaman in *Red Rover*. As I was cogitating upon this device and its use by American and English authors, I suddenly realized that I did not have any term to cover its use. There must be a term, I thought, but what is it? Unable to think of any, I searched through the various anthologies and histories of American and English literature. Finding nothing, I went in turn to the dictionary, the encyclopedia, and my colleagues. There was some finality in the first and second of these sources — they listed nothing on the subject. My friends, however, like me, seemed to think that there should be a term, but none of them could think of it. Now, after a long search, I have concluded that there is no single word for this practice. With some remaining doubt about the matter, lest someone dig a term out of the literary archives, I humbly suggest one.

I suggest that we make a word from the two Greek words *charakter*, meaning impression, mark, stamp, or characteristic; and *onyma*, meaning name. We shall simply combine these two words into *charactonym*, meaning trait name. Thus we now have a self-explanatory word to cover the device. It is interesting to note that our new word is related to *eponym*, which means name from, a term denoting the practice of giving a man a name that tells his place of birth or his homeland. It is also related to *synonym*, *antonym*, and *homonym*.

The use of charactonyms is both an interesting and an extensive study. It is as old as literature itself. One can find charactonyms in the fables of ancient Greece, in the earliest folklores and legends of English literature, and I suppose in every other literature as well. A glance at English and American literature shows that the practice has been employed in every form of expression.

In the essay we find charactonyms in the famous *Speaker* papers, that delightful

Q. & C. MERRIAM COMPANY, WORD STUDY

We think that Mr. Berry has an interesting & useful point for writers. It does not matter nearly so much what you call such a device, as that you are able to use it in a manner that will prove acceptable to today's

work of Addison and Sterne. In introducing the members of the Club we hear of Sir Andrew Freeport, the merchant; of Captain Sentry, the military man; of Will Honeycomb, the gallant; and finally, of Edward Rascuit, the better. In the American essay no less a person than Benjamin Franklin has a series of papers that revolve about one Silence Dogood.

In the field of the novel we find use of the great masters, Thomas Hardy, making extensive use of charactonyms. In *The Return of the Native* we meet Damon Wildewe, the man who is bent on worldly pleasures, and Eustacia Vye, the woman who is not strong enough to stand up against the world. In *Far from the Madding Crowd* we find Gabriel Oak, the shepherd whose constancy is so deep-rooted, and Sergeant Troy, the dashing military man who might have been completely at home in the city of his surname. Moving from Hardy to his contemporary, George Meredith, one concludes that there is more than coincidence in the name of Sir Willoughby Patterne, central character of *The Egoist*. This gentleman, as readers of Meredith know, thinks himself the model of perfection in everything.

Other forms of prose writing show an equally widespread use of the device. In the short story one sees a fine example of the use of charactonyms in Nathaniel Hawthorne. In his *The Great Stone Face* we find Mr. Gathersby, the miser, Ernest, the sincere little boy, and the Reverend Doctor Battleblast, the loud-voiced minister. The field of the religious allegory in prose is represented by the great achievement of John Bunyan, author of *Pilgrim's Progress*. Here we find Christian, Mr. Badman, and the many virtues and vices, all bearing their respective names.

In drama one finds a use of charactonyms that is too widespread to cover in a single article. Ben Jonson, for instance, leans heavily on this device. In his *The Silent Woman* we see Thomas Otter, land and sea captain; Cutbeard, a barber; and Mistress Trusty, Lady Haughty's servant. Other dramatists employing charactonyms constitute a roll call of the great — Webster, Congreve, Sheridan, Steele, Beaumont and Fletcher. Even Shakespeare uses the device, sometimes obviously, as with Dull, the constable, and Muth, the page; and sometimes subtly, as with Bottom, the weaver (he was a big fellow!).

The use of charactonyms in poetry ranges from the sonnet to the long narrative poem. Sir Philip Sidney's *Asphodel and Stills* (star lover and star) is a good example. So are Dryden's *MacFlecknoe* (son of Flecknoe, who was reckoned a dull Irish poet), Pope's *Dunciad*, and many of the Elizabethan pastorals.

As I view all these instances of the use of charactonyms, I am amazed that there is no term in general use. Under the circumstances, many teachers have been following one of two courses for years; they have either been ignoring the use of charactonyms as they discuss many of our most famous men of letters, or they have been using many words to describe the device. Since, then, the need for such a term is apparent, let us use the word *charactonym* until such times as we find a more suitable one.

KEEP PLAYING THE BALL!

Every so often, we receive a report from some writer, who has got a bad break from some editor. A rejection of a ms. that had previously been accepted; or the return of some mss. that been kept for two months & then are returned with a curt note & the statement that this editor isn't in the market for free lance material, all his stuff being staff-written. ("Why couldn't he have said so in a week instead of two months?")

Those things take the heart out of a writer. There are those low points in everyone's cycles of energy, too. When a tough rejection happens to arrive right on the button of a period when you are suffering from inertia, lack of energy and positive drive, it is just too bad. You will want to be a stone-cutter, a fireman or some other "useful" worker.

But that is the time, if you really are a writer, when you need to be tough-minded and keep pushing. I am always helped a lot, when I see that other folk, often non-writers experience this same loss of pep, and how many of them have not learned the secret of conserving energy, and also, just as important, building up energy by eating the right foods. Elva & I know several big, husky women with lots of "git up and go". They all of them like to eat. One of them confided to me recently that she is a great milk drinker. "Whenever I feel woozy along about ten-thirty in the morning, I go down and get myself 2 glasses of milk. I love milk." I heard a writer once comment wryly about one of these extroverts, "A reservoir of energy & no opportunity to use it."

You can help yourself a lot if you understand the natural laws of energy, and of its efficient use. But as mind is greater than matter, you can also triumph over adversity by knowing how to make the best use of a low point in your cycle. The doctors always tell you that rest is the great opponent of lethargy and energy weakness. That is true. That is why naps every day after lunch are a wonderful restorer. And why getting away from desk for a day, at least once in every seven days is also good. A writer, like a pitcher, has to be filled before he can give out. But try that other trick, too, change of pace. Go

readers. The time has probably passed by forever when you can name someone "Lady Haughty" or "Mr. Badman". Readers are too sophisticated. But subtle use of the device can still be very effective.

REWRITE

after your good reading. Or, tackle the research you ought to do; and the filing. Try getting some of your old ms., out on an editor's desk. It does not matter much or how little you putter and clean house. The very fact that you are doing it, doing something to push the ball forward, begins to fill up your energy well again. Pretty soon you are experiencing an urge to write again and you have nothing to fear. You may even eventually bless those low points, those rejections that send you back on your heels.

I know a number of writers, who gets good healthy "mad" on. "Dern that editor, he can simply not do that to me," they say. That's the time when editors should put their money, and checkbooks in the safe. Because the writer who refuses to be stopped by one rejection, or six or ten or a million, is certainly going to see his by-line up there in some magazine before long. It may not be the magazine of his choice, but it will be some book, because if he gets stopped in one direction, he will try another. This is a time when he begins to put his thinking cap on & try to figure out how he can "beat this darn racket." And that is good; it means he's begun to use his imagination.

A NOTE ON THE WCS CIRCULATING LIBRARY

The WCS Circulating Library is increasing the efficiency of its turn-over in circulation greatly. More books are going out more often. We are able to check the list of the readers more often, to see that they get the books they wish. And because of this better servicing, more new books and editions are being bought. Titles are now classified according to subject, and cartons stand ready nearby, waiting to be filled. It requires a space of only a minute or two to fill an order. We try as often as possible to send you back another at the same time we check in a book you return to us.

One of the purposes of the WCS Circulating Library is to let you examine books instead of buying them blind. Thus, if you're building a library of your own, you can read any writer's book, and many general titles, before you buy them. We have saved writers an uncountable amount of wasted money that way. Writers in small towns far from bookshops & libraries, particularly appreciate this service. But if you merely wish to borrow some books, with no thought of later purchase, it is all right, too. That's part of the job.

Remember the very simple and elastic rule is: \$2.00 per year. No other fee or limitation, except that you pay the postage—both ways. The WCS Circulating Library is yours; use it freely and extensively.

UNITED FEATURES SYNDICATE, 220 E. 42nd St., NYC 17, is buying 6-part series of articles on current interest, says WRITERS' NEWSLETTER. Installments are about 1,000 words, and tight treatment essential. Send outline, to

A POET LEARNS IN A WORKSHOP

We've been rather a long time getting the time to check this article. But here's a poetry laboratory experiment that was started last summer at Durham. Our good friend, Julia Hull Winner traces the growth of a poem. It shows why a writers' conference is fun & valuable. It shows how writing is often co-operative.

"The goldfinches, across from Commons, in the little park, started the thing. My first rough draft read like this:

'Dandelions blossomed in the grass
Beneath the garden wall
Yet when I neared, to pass,
They were not dandelions at all

The blossoms blew with dainty flight
Into the nearby trees
And goldfinches watched me out of sight
Before they flowered the breeze.'

"I had quite a lot of fun with the poem—before it was called complete. Practically every poet at the Conference made a comment or two. To begin with, I showed it to 'Rob' Coffin. He said 'dainty' was not good, & he did not like 'watched' or 'flowered the breeze'. So we changed it to:

'Into the nearby oak
And goldfinches eyed me out of sight
And chuckled at their joke.'

"Doris Marston, Jenny Copeland, and others made their comments, and at lunch Mr. Meland asked to read it. He suggested that it would be more effective in the singular instead of the plural. It was, but when I was feeling around with it in the first afternoon class, Burton Trafton suggested we see what cutting down on words would do. The final draft ran:

'A dandelion in the grass
Beneath the garden wall
When I reached it, going past,
Was not a flower at all.

The blossom, winged in sudden flight,
Sought the nearby oak.
The goldfinch eyed me out of sight
And chuckled at his joke.'

Rob Coffin stated it was very good. Huberly said it was good, but Wolfe Humphries. He merely read it and said, "No comment." If Elve had been there, she would probably have been invited to comment, too, as it was certainly a real inspiration to get the varied comments from different people. I think that is one of the nice things about going to Durham. When I was 'greener' I thought criticism of my work was criticism of me. Now, I know there's nothing in it and nothing 'personal' in the friendly give-and-take. Just help." Spotlight Editor, breaking it into 6-installments. Brood new features, rich in "human-interest" are what's desired.

REWRITE

"EXCLUSIVE IN YOUR TERRITORY"

The question has been raised as to what's meant and can be done by sending a ms. to a number of newspapers with the label, "Exclusive in your territory." This is a means of personal syndication. Sports writers with a contact permitting them to pick up the wisdom of a big name college football coach or a number of these fellows, have been able to send out during the football season a weekly "exclusive" interview for release in the Friday evening papers.

A feature of this kind would be saleable if it really was (1) exclusive; (2) carried an interesting "idea"; (3) was backed by a big name. To achieve these distinctions a writer would need to get his fingers on material the fans would buy papers to read. And he would be forced to fence his material in so it would not be picked up as a wire story by the AP or some other news service. Authors of such perishable stuff would do well, accordingly, not only to have some obvious big names or other showcase merchandising attractions, but also label the stories, plainly, "All rights reserved".

As my questioner points out, this kind of multiple publication could not possibly receive serious attention from magazine editors, except perhaps if the story had national or international interest and the editor was given exclusive first run rights, to be followed by syndicated second run newspaper publication. The point is that a story such as this kind I have described, would appear practically simultaneously in say, New York, Cleveland, Chicago, St. Louis, Denver, some West Coast city and possibly several smaller cities. The local copyright and the "reserved" tag would protect it from infringement.

This kind of syndication is not as satisfactory ordinarily as selling to one of the established syndicates, because it is time-consuming, expensive and the burden of collection is on the writer. He must have some way of knowing that the story was used, and then see that the paper pays. (Some papers, large metropolitan ones, too, still put the burden of proof on the author, who must indicate his "string" at the cashier's office at certain time in the month. Others are notably careless in "counting up".) Syndicates have the duplicating machinery, the selling force and collecting clerks to make lots of individual jobs routine. They also can offer stiff competition to you: bigger names & wider variety.

As a sort of reverse comment on this type of problem, the Authors' League of America, and its subsidiary Guilds, are pressing always toward the fundamental principle of one time license. In other words, every single, additional use of a publication right shall be paid for with an additional fee. Newspapers and radio are notorious "stealers". They

MARKET TIPS AND NEWS

The Staten Island TRANSCRIPT, 3889 Arthur Kill Road, Tottenville, N.Y., is publishing a weekly poetry column, edited by a poet. No pay, but a monthly book prize, selected by reader vote. Address: Lucile Coleman, 186 Park Ave., Fort Richmond, N.Y., N.Y.

The Poets' Study Club, Contest Editor Mabel Ekeem, 131 So. 13th St., Terre Haute, Indiana, now in its 11th year, is holding its 7th annual Poetry Contest. Not more than two entries of not more than 20 lines. Send 3¢ in coin or stamps for rules. Closes: May 9, 1950.

One of the writers' magazines, which ought to be thoroughly ashamed of itself, is beating poets over the head with the old circulation stick. It offers \$3 for the so-called "best" poem each month. Up to 4 other poets, whose poems will also be published, get nothing, lose the right to sell their poems elsewhere without credit to the magazine... The editor of this column, a well known poet, is leaning over backwards to treat contributors fairly. All poems are to be considered anonymously. The editors of the magazine are to have no say in their selection. But for a writers' magazine with an income from advertising to publish writers for free! Oh!

PIONEER, Aurelia Requier, 930 Witherspoon Bldg., Philadelphia 7, Pa., "will be discontinued Oct. 1, 1950. We will then issue YENTURE, which will be for both boys and girls. Stories will have to appeal to both sexes."

Spot News. Charlotte Norlin quite correctly urges members of the WCS Family never to overlook the possibilities of picking up an occasional piece of change and some experience through handling spot news. In the big cities it is not so easy. But in rural districts and small towns even though there is usual a local correspondent, a news tip always is welcome, and every so often there's a turn-over in correspondents. You might be the new one, if you wanted it.

The COLONIAL, Bernhard A. Roth, 317 West Main St., Concord, Mass., is a new tab weekly newspaper for the Concord area. Started early in February. Correspondence & feature articles of local interest at first. A low pay market. But Bernie's a member of the WCS Family, a writer & former editor of HUNTING & FISHING, GOLF... We've sent one writer in his direction already.

Beware! The FIC is listing lots of "book" salesmen. Making "surveys" is the "door-opener", reprint each other's stuff, with credit and a grateful bow to the publisher, but only a smirk at the author. "So sorry, our expensive machines won't permit our payment of any additional fee. But they pay \$150,000 annually for reprint rights to the AP. Writers should always stand up for their rights, help fight the league's battle."

NEWSITE

REPORT ON A CHAIN MARKET

One of our Minute Men has very kindly reported on the rejection slip used by WOMAN'S LIFE, YOUR LIFE and 4 other magazines at 227 East 44th St., NYC 17. The second paragraph reads as follows:

"We use no fiction, and very little verse. A length limit of 2,500 words is rarely exceeded. Common reasons for rejection are recent coverage of the subject, or loaded files and not enough 'you' slant—material handled as an informal essay or general information article, rather than highlighting personal application by the reader; points not made in specific, usable terms. Mss. are considered for all of our publications regardless of the one to which they are addressed. We appreciate your friendly interest."

Bear these instructions in mind, if you are submitting to this market and you will find you get better reception.

HERE IS A GOOD IDEA

Bess Messenger, 3709 No. Adams, Tacoma 7, Wash., sent us a very racy account of Illahae Study Club's hilarious Christmas party, which took the form of a satire on a radio-script quiz program, with "millions of dollars in give-away prizes". Bess wrote all of the program, goofy commercials, etc., & was m.c., too. She says the members learned the full, serious responsibility of being funny in public.

There's a good hint for club presidents & writing clubs in general. You can learn the technique of being effective by acting your mss. out, even if only done informally. The members also discover the joy of teaming together to get a worthwhile project completed. I am reading and rereading Stanislawski's great book, "Building a Character". The editors of the McCraw Art Theater regularly used that method to work out their problems... A pair of actors representing two specified characters, would stand up and talk to each other, or develop a scene at a certain part of a situation. Much of it would be ad lib. Then the other actors would criticize, both the technique and the degree of realism. It can be very exciting workshop stuff. Even a group of amateurs without a trained teacher can learn a great deal by simply using some imagination. Try it some time. I have given Mrs. Messenger's address with the thought a writer or two might like to learn from her. But don't involve her in too much correspondence. We want her to continue to be a good Minute Man for WCS writers.

A JUVENILE EDITOR REPORTS

WEE WISDOM, Jane Palmer, 917 Tracy Avenue, Kansas City, Mo., reports, "We are overwhelmed on everything except possibly poems—for the 2 middle pages, usually slanted to younger readers, and more or less humorous."

DON'T WRITE FOR YOURSELF

One of the most persistent troubles we see is that of the writer, who simply sits down and writes. He writes out of his own inclinations and, too often, out of his own need for help and rescue from the "stings of outrageous fortune," to misquote a phrase. Alva and I can sympathize always, yes, but it does not help to sell a piece.

The point is, as the editors of the magazine in the next column imply, you've got to think eternally of the "you" for whom you're writing. What use can he make of your mss.? How will they help him, entertain him or be useful for any one of a number of important reasons? If you have a vital answer applying to large numbers of readers, you may have a salable piece. If you do not, you will shop around a long time before finding a market.

And remember, please, that this doesn't require that you imitate. That is the certain road to weakness. And anyone who intends to appear in the limelight of Show Business is of necessity strong. You may be hammy, cheap and vulgar, but you have got to be stronger than your audience. You have got to strut a confident routine of your own. Even fellows who do amusing impersonations, are giving a show of their own. A mere slavish imitation can't be funny. It's your comment, your distortion that holds an audience. "How isn't that just like him! I never thought of him—that way."

Within the limitations of your medium you have to be highly original. You have to let your editor show up with a novel gimmick. It must be familiar, yet novel. If a magazine changes its layout too startlingly, it generally experiences a temporary drop in circulation. If the idea is good, the audience returns in larger numbers. If not it quietly disappears. Some magazines are gradually transformed, so subtly that the readers are not aware of the changes until long after a new policy has become standardized. So, you try to extend the line of interest that the magazines are built around. How is the reader interest going to develop? What is next? You can bet the radio network executives are racking their brains to decide what ought to follow a no longer popular "give-away" program. And there will be a lot of bad guessmen thrown on the scrapheap before the correct answer is dreamed up.

To be a successful writer, you have to be ahead of the crowd. When everyone is thinking in terms of give-away shows, it is much too late to dream another one up. You have to make ready the new idea. Maybe you'll be rejected for a while. Never mind, keep persisting. But be scientific about it. Don't be so far out in front editors will adjust on themselves to thinking you visionary. Be practical; know why and how much you're pioneering. Be able to satisfy an editor that you know his market, can fill his "hole".

REWRITE

A HONUS FOR GOOD STORIES

WRITERS' FUND, Inc., Box 1497, Grand Central Sta., NYC 17, announces a prize of \$100 in addition to regular payment of \$25-\$100 for the best story accepted for publication in one of its books, the first of which has already been published. Any number of mss., incidentally, may be submitted. Length: under 5,000 words. In event of a tie, each will receive full award. Closes: May 1, 1950.

JN. Magazine, Carl Goss, Chicago, Ill., is reported "Cut of Business", mail is returned by the postal authorities.

The CATHOLIC WRITER YEARBOOK, 1950. Edward Merrells. \$2.00. After an absence of one year, this useful directory is back again. It is good to have the 82 markets carefully arranged according to (1) payment on acceptance; (2) on publication; (3) non-paying; (4) not accepting free lance material. Well worth the price. (Counts toward a Book Dividend in the WRITERS' BOOK CLUB.)

The Authors' Guild, 6 E. 39th St., NYC 16, is keeping in close touch with its members, with regard to Television developments, and particularly the matter of contracts. Writers, irrespective of whether they are Guild members, should cooperate by giving information and discussing contracts offered them. This will help the Guild to get better terms for all writers.

GOOD BOOKS COMING UP SOON

Felgrave's famous "A Golden Treasury of English Verse" is now available in the Perma-Gent hard cover edition, 95c. And the "Favorite Verse of Edgar A. Guest" in the 30¢ (also hard cover) edition. An original publication will be an anthology, "The Science Fiction Galaxy", and the "Perma Handy World Atlas", both at 30¢.

WRITING TO SELL. Scott Meredith. \$4. May 24

EDITOR TO AUTHOR. Maxwell E. Perkins. \$4.75. MARCH. A great editor's letters.

Buy from The WRITERS' BOOK CLUB. Save!

QUALITY IS IMPORTANT, TOO!

Writers are frequently urged to buy a certain essential article, such as envelopes, or trade with one critic-agent, as against another, because it is "cheaper". That is the most shortsighted policy I know. You always get exactly what you pay for, when you "buy cheap". For instance, I know a critic (he advertises widely), who will do anything for a price. He will even change all the words in your ms. for you. (Like an R Negative baby needing an immediate transfusion.) But the ms. will still smell and bring rejection. A cheap operation, but what good does it do? A good critic can't always get results. But his try is cheaper in the end. Quality counts!

WHEN IN DOUBT, DO THE OBVIOUS

Are you discouraged? Have the rejections, and the editorial throw-downs of your queried suggestions been coming back fast? Then start a new yarn. Send out the best article or story or poem in your collection to a new market—for you. Or just pick out a new article subject and look it up in the nearest encyclopedia; then track down at least one of the references the big book gives. Or if that seems futile work, take a look at your desk and start "editing" down the high pile of clippings, bills and circulars, that has mysteriously accumulated during the days of production.

Do the obvious thing! The thing that hits you in the face, asking to be done. Then do another, and another, and another. You will be surprised how just getting a big pile of physical odd-jobs behind you, you will commence to feel buoyant again. Presently, you will lose that futile feeling; you will begin to experience the urge to start another yarn, or you will have the courage to start filling envelopes again. You will remember again that the percentages are always on the side of the person, who adds one to his own chances. If you only have one ms. in an editor's office, the percentages are millions to one against you. But if you have two out you have reduced the chances against you an enormous amount. And if you raise the quality of one of those mss. intelligently, you have doubled your chances again.

Do the obvious thing! There are obviously some things that are more important than any others. If the house is on fire, you do not cut the grass. But other things being equal, it does not matter much what you do, so long as you do something. A writer works on an assembly line, but no two jobs that pass him, are the same. That is one of the fascinating and at the same time exasperating features, which plague him. When things are going well for him, he can do no wrong. But when he is in the dumps, his life is one long panorama of detail. And that is sure to be the exact moment the little wife decides to do spring cleaning, and the son and heir to establish a boiler factory. And to discuss in louder-than-usual terms of acrimony their disagreement over the same. (Wives can easily imagine a suitable parallel set of circumstances, so I will not waste space doing it for them!) "Unpleasant" noises added to an accumulated sense of futility born of fatigue, a lack of perspective and a few bad breaks, can "kick the cellar floor in" for almost any writer.

That then, is the time to do the obvious. For a woman the cards read, "Go out and buy yourself a new hat". For a man it is simpler: Just go down to the workshop and—"make something". It is extraordinary what a rest a simple change of pace and occupation will be for you. It clears your brain, eases the muscle-tenseness, and lets your sub-conscious pop with a new idea. Yep, do the obvious.

REWRITE

\$5,000 FOR A CHRISTIAN BOOK

Rung Award Contest, Muhlenberg Press, 1278 Spruce St., Philadelphia 7, Pa., offers \$5,000 for a book emphasizing Christian living. It may be fiction, biography or fictionalized-biography, 100,000 to 125,000 words. To be submitted anonymously. Address as above for rules. Closes: March 31, 1951.

TOPPER, 2240 Midland Bldg., Chicago 3, Ill., is a small, but lively, magazine distributed by a large number of dairies all over the United States. Here in our area it is given away by a dairy that also co-sponsors radio columnist, Fulton Lewis. TOPPER uses a short short story of 100 words in each issue, and a baby's photograph (#3); a Bible reference that can be applied today (#4); and a variety of filler features (prizes #2). A contributor should study the magazine, because some of the features change frequently.

Don Larson, member of the WCS Family, was guest columnist in the Jan.-Feb. issue of COURAGE, official magazine of the fraternity of the wooden leg. It is a good magazine and Don wrote an effective allegory proving that nations, like human beings, must "give a little" to live in peace with their neighbors. Good for you, Don.

AND THEIR VOICES SHALL BE HEARD. Paul E. Pross, Jr., 2129 N. Fremont, Chicago, Ill., the experimental poetry magazine, is printed attractively now instead of mimeo. With the Winter issue was distributed a smallish brochure of poems: "Questions" by a Chicago poet, Earle A. Kuna. Limited to 125 copies, it was published by the Bluebird Society of which Pross is president and Ethel Maguffey the secretary. We are glad to see each such step forward as it is achieved.

David J. Zekon, World War II veteran, and member of the WCS Family, has just completed his first year as a full time trade journalist. (Bill & I've known how much it means to Dave to be spending all of his time with writing.)

ASSOCIATED BUSINESS WRITERS OF AMERICA, Ernest W. Fair, pres., Box 750, Bristol, Okla., backs its members up with an attractive mimeograph broadside, which is sent monthly to trade paper editors. It lists all members—all of whom have to be experienced business writers. Furthermore, they agree to abide by a strict code of ethics and quality of work. Using the broadside, an editor can get into immediate touch with an experienced correspondent in any area of the U.S. or Canada.

Dave Zekon sent us a copy of this list as well as the printed brochure, which tells a dramatic story of how a little group of active writers united to protect themselves & their editors against chisellers on both editorial and writer sides of the fence. They have been notably successful in this cooperative venture.

It is good to see writers working together in this way. Dave is boosting the organization, shows his grateful loyalty to older writers who have given him a leg up. He writes: "Naturally, Bill, it is amazing how veterans like Bob Doener, Harold Ashe, Ernest Fair, John Stenard, Paul Giesler (Canadian), David Day and others pass on their knowledge, acquired by years of toiling, to newcomers like me."

We at WCS House are pleased that in addition to Dave, Mavis E. P. Hayes (Michigan writer) and John E. Stenard (Tennessee) are members of the WCS Family, and have been over a period of years.

NO GOOSE SO GRAY, Geddes Magrane, Writer's Fund Publication, No. 1. 206. Here is No. 1 in the series of brochures Writer's Fund is planning to publish. It is useful as an indication of what type of story might win in the contest announced on P. 10, this issue. It is a long, running short story, somewhat more than 10,000 words. (We like the idea of an organization being available that can on occasion publish a story most commercial magazines could not manage to fit into a fixed lay-out.) This story is a fairly savage character study of a chiselling nurse, hard and so sure of herself, that she ultimately defeats herself. The author objectively & silently listens while Gladys Finch (an amusingly apt name) destroys her own integrity, just by talking too brazenly and too much. A good deal of suspense warms the story flow. A competent, sardonic piece of writing. The unpleasant realism would keep it out of the more conventional slicks.

Flash: Bill has been asked to serve in an advisory capacity and appraise the publishing value of the stories submitted in WRITERS' FUND, Inc. \$150 Prize Contest. We are accepting solely on the basis that we shall be reading the stories without any previous knowledge as to the identity of the writers. Should we recognize any stories as being by one of our subscribers or clients, we will, immediately, discharge ourselves and refuse any comment upon those stories.

CASIS, Ethel Maguffey, Box 75, Kiamicoe, Fla., which crowds a lot of verse and sensible comment on the same into a very small, tightly packed lay-out, had an excellent essay by Rev. Manfred A. Carter on the subject of the poor, much-bet-upon poet, who must choose between giving his verse away or not being published.

We will be glad at any time to give space to any person, who has some practical solution for this problem. We personally believe some central organization similar to Associated Business Writers of America, might possibly be the answer. If some of the reputable poets would adopt a code of ethics, and use their influence to support only the magazines that pay on acceptance according to ability to pay, much of the victimizing poets now experience, might in time disappear.

REWRITE

HOW'S YOUR BATTING AVERAGE?

The WCS Family & its friends take monthly stock of what they've done. You are cordially invited to join in this community project that enables writers to see what editors are buying. To make it more fun, we offer small prizes to stimulate the competition. You'll have a better chance to sell, if you inform us about your sales, because the more writers who are our active Minute Men, the more markets we will be able to cover accurately and promptly.

Important Note. This month we are beginning a new service. Adjoining this column, a list of addresses of the markets mentioned, so far as we are able to compile it, will be found. Correspondents will greatly aid us & themselves by giving us the names of active editors, the full street address and any information they themselves would like to obtain.

Key List

Stories (2): STORIES FOR CHILDREN.

Virginia Sievert

Poems (3): OUR LITTLE FRIEND.

Edward W. Ludwig

True Exper. Article: BLUE BOOK.

Serial: OUR YOUNG WORLD.

Helen Langworthy

Article: PROFITABLE HOBBIES (Feb.).

Charlotte Norlin

Article: Wichita, Kansas, BEACON.

Stanley M. Kenney

Story: RAILROAD.

Articles: POULTRY TRIBUNE, N.E. HOMESTEAD

Anne Fendleton

Poems: CRESCENTIAN, IMPROVEMENT ERA, CLEAR

HORIZONS, HOME LIFE and many others.

Stories: LITTLE VOICES, OLIVE LEAF, etc.

Carrie Esther Hemmell

Filler: JACK & JILL.

Poems: ST. JOSEPH Magazine.

Marcie Bernard

Poem: Raleigh, N.C. NEWS & OBSERVER.

Key List (More)

Story: STORY WORLD.

Gilean Douglas

In a semi-annual report he tells of the sale of 31 articles, 3 short stories, & 62 poems. Too many for us to list here. Many, however, are out-of-the-way ones, showing what can be done, if you dig.

Rebecca Phillips

Reports a number of sales, which she is of the opinion are too small to mention. No! She does report a "story" to: HEALTH-STONE & another to C.S. MONITOR.

EXCLUSIVE

BETTER MARKET TIPS AND COVERAGE

One of the first practical results of our new WCS House is that we have begun a brand new master file of up-to-the-minute information about markets. This will make for the quicker, more accurate check, and far better general knowledge, whenever you query us or send in data. In time it can be the best available source of immediate information... if you will continue to supplement our market tips and sources of information.

How it works. We have long kept file-card records of individual markets, and also the usual lists of specialized types of markets. This is laborious research and requires much clerical detail work. We have already begun an improved supplementary clipping service. From now on the first stage of our research will be an envelop-file into which will go, daily and continuously, a flow of clippings, postcards, pencilled jottings. In all cases the sources and dates of receipt will be on them, so that they can be instantly evaluated. As frequently as possible "dated" notes will be cleaned from the file.

There will be many by-products of this research pool. Your immediate questions, naturally, can be answered more authoritatively. Lists for REWRITE can be compiled, also special analyses of individual markets. We can visualize a great many valuable results. We hope to begin making them available soon—perhaps in this issue. Watch for them.

You can help us. No data will be spurned. Your penny postcards with even one item are more helpful than you realize. The fact you write them will prove worthwhile to you, because it will train you to observe accurately in terms of a market, editor, address, & factual details of what it wants. Help us by always giving your source and the date that you picked it up. The more actual editorial quotes we have on file, the better this new service will help you. Help us to help you!

LIST OF MARKET ADDRESSES

STORIES FOR CHILDREN, Arlene Stevens Hall, 5th & Chestnut St., Anderson, Ind.

OUR LITTLE FRIEND, Eugene Sample, Mountain View, California. (Not generally listed, but a friendly editor, we are informed.)

OUR YOUNG WORLD, G. I. WIND, 3008 So. Jefferson Ave., St. Louis 18, Mo.

BLUE BOOK, Donald Kennicott, 444 Madison Ave., NYC.

PROFITABLE HOBBIES, Theo. M. O'Leary, 24th & Burlington, Kansas City 16, Mo.

RAILROAD, Henry B. Comstock, 205 E. 42nd St., NYC 17.

POULTRY TRIBUNE, Mt. Morris, Ill.

N. E. HOMESTEAD, J.G. Watson, Springfield, Mass.

STORY WORLD, 1701 Chestnut, Phila. 3, Pa.

HOME LIFE, Joe A. Burton, 161 6th Ave., No., Nashville 3, Tenn.

REWRITE

GOOD WRITING IS A SACRED TASK

I have been having a very enjoyable reading holiday, reading "The Mature Mind," Harry A. Overstreet's great book. It is a book all writers surely ought to read, because it defines and explains with wonderful compassion and ripe wisdom the growth of the kind personality most suited to be a successful, happy writer. A lot of us have learned much of what Mr. Overstreet writes about the hard way. But it is good to have our own experiences confirmed, enlarged and clearly visualized for us. It enables us to make better use of our intellectual and emotional experience materials.

It is always pleasant, of course, for any teacher to see his theories about his chosen special subject seconded and reaffirmed. It makes him more certain that he is teaching basic fundamentals and eternal truths. I am increasingly amazed, however, as I read my way through this book to see how psychologically sound are our WCS theories concerning dramatic conflict and the emotional relationships between characters. Mr. Overstreet is concerned almost entirely with what he calls the "linkage theory of maturity". In plain words, he believes that egocentricity is almost always a sign of immaturity somewhere. Of course, it has been said that genius has always departed from the normal. But by and large, a person matures as he is able to and does succeed in developing linkages with the other personalities around him, and throughout the world with whom his life brings him in contact. Indeed, Mr. Overstreet is careful to apply this general theory to all his various detailed break-downs of his over-all theme. Psychologists, he points out, become increasingly aware that studies of the psychological age, arrested development & conditioned response, although interesting and useful in themselves, are valuable only when integrated and tied in with all the related ideas. Everything is functional. You cannot fully understand a blood vessel, for example, unless you comprehend what it is for, & why nature placed it in the exact spot it did.

That is a lesson too many writers continually try to sidestep. Writers come to us & wish to be told in one lesson all about the intricacies of Plot. They think we are trying to make it sound harder than it is saying that you cannot understand Plot without understanding the complex relations of your characters, one with another. We have said, again and again in REWRITE, that every time you rub two characters against each other a two-way relationship is set up, and each of the characters can react in three major ways (actually there are hundreds of gradations). Each character can respond to the other affirmatively, negatively or neutrally. That gives you six possible variations, and with a larger number of characters involved, you will find that the number of possibilities, by mathematical law, also increases. Take a piece of paper and figure it out some day.

Reading "The Mature Mind" is an exciting, stimulating experience for any writer. Indeed, close your eyes and you will certainly think you are reading a writer's technical textbook. Here, for instance, is a paragraph about the early beginning discoveries of the great Sigmund Freud. He was a medical doctor, working with children. At first, he used hypnosis to explore their minds, then he encouraged them to "talk themselves out" to him. (The method we use; if we can "know enough" about the why of a rejection slip & the writer's background of experience, it's a relatively simple matter to show him viscerally what's wrong. If he has any imagination at all, he can then do the obvious thing to correct his error, and continue on his way, till the next problem arises. This is obviously the way to teach effectively. To rewrite a ms. for a student only enslaves him more, and does not usually even win him the money he mistakenly considers to be his main objective, important as it may seem in some of the emergencies life plunges him into.)

"The key idea," writes Mr. Overstreet, "was that of 'unresolved emotional conflict'. (Do you see the parallel?) Where a child, he discovered, had undergone some wrenching experience that threatened his basic emotional security; where the child could not, because of its immaturity, understand the experience & take it in its stride; and where, because of some tabu, it was not permitted to talk out its experience with its parents, there was a likelihood that an inner conflict would remain unresolved. Instead of passing into the normal life-stream and aiding the child—in his growth toward maturity, this unnegotiable experience would be repressed into—the unconscious. There it would remain fixated, as a deep sense of guilt or incompetence; & from there it would operate as a source of a later emotional disturbance."

Do you see how closely akin to a life-giving doctor & really sensitive story-teller, a spinner of emotional conflict stories, is? Do you see why so many people find a fascination in stories, and why the need for the personal identification with a hero or heroine is so great? Most people have a horror of confiding their troubles to someone outside the immediate family. But they will be delighted to "lose themselves" in a story—one they can stay with for several hours or even a matter of days. If you therefore create sincerely a real world of illusion, you are not replacing the expert knowledge of a doctor, for no one can do that, but you are supplementing perhaps more than you realize the healing, curative forces of nature, and man. To me, it is a truly reverent and holy experience to hold another's life between my hands. Whenever Elva or I help some writer, no matter in how small a degree, I thank God for the privilege. I take my power to tell a story seriously; it is God's own gift...That is why I always smile when intellectuals say they never read fiction. And when bombastic teachers boast about their miracles & skill.

REWRITE

THE BULLETIN BOARD

The National Book Award, a gold medal for the best ("most distinguished") book in the fields of fiction, non-fiction and poetry is to be given annually, starting March 16, 1954. A committee selected from the American Book Publishers' Council, American Booksellers Association and the Book Manufacturers' Institution is in charge. Three boards of judges from outstanding public figures and the literary world will choose the winners after a very thorough screening, which, it is promised, will overlook no book making an important contribution to American life and culture.

Good advice. "I believe more firmly every day that all writing is the same. The sun & stars are the sun & stars to a man, whether he be born blind, or sighted. The difference is in perspective, that all."

Key Will

We see the type of mental block which Key refers to, every day. Sometimes we labor for years to help a writer open up the block... When, what a difference, he exclaims, if and when he can get on the other side of a fence and look at, let's say, single viewpoint in the same way that experienced "sighted" editors do.

JUNIOR CATHOLIC MESSENGER, Carol Bunker, 124 East 3rd St., Dayton 2, Ohio, sends out a mimeo rejection slip (signed), which says their greatest need is for stories, "of all types, for 3rd, 4th and 5th grade readers".

David Haffelcock, director of the National Writers' Club, is now co-editor and one of 4 owners of the AUTHOR & JOURNALIST.

International Friendship League, 40 Mount Vernon St., Boston 8, Mass., (sponsored by: U.S. Dept. of Education) arranges opportunities for children of many lands to write to each other. Apply as above (\$50 enrollment). Another link in world understanding.

Ready-made Plots. Don't buy them! In this connection, may we strongly urge you not to buy—ever—plots, half-written (rough draft) stories or short-out formulae. The stories responsible editors buy are stories written by authors, who understand their characters from within. You can make wild animals jump through a hoop. But even a trained lion and tiger act is more exciting when you can observe a sensitive, highly strung young tiger goaded beyond endurance by a brutal, cynical trainer until he jumps to—kill. Cause and effect, motivation and individual reaction of character against character. These cannot be understood by the superficial merchants of "plot", who are but one step away from dealers in human flesh. Besides, editors want a guarantee that your "plot" won't turn up in stories by 999 other writers buying it in good, but foolishly ignorant faith. Plots that belong to everyone, are worth nothing. Don't waste your hard earned money.

BOOKS FOR WRITERS

FLORIDA TODAY. A. Lowell Hunt, Chas. Scribner's Sons. \$3.00. This book attractive and well illustrated with 93 pictures, an "off-set" job, combines glamor with a good supply of practical information and advice, names, addresses, etc. The style is a bit "Chamber of Commerce" and you won't be discouraged about going to Florida. But all in all, it's a fairly valuable reference book.

HOW TO WRITE FOR HOMEOWNERS. Lou Richardson & Genevieve Callahan. The Iowa State College Press. \$3.00. An eminently specific, practical text, covering every aspect of the home economics field from club talks and publicity to important national magazine articles and even television. The theme song: Visualize, Analyze, Organize, Dramatize alone is worth the price of admission. But the small boxed marginal comments are an encyclopedia of wisdom for any fast writer. The book is full of "know how" about writing, & also cooking. A WRITERS' BOOK CLUB Selection.

WHERE TO SELL MAGAZINE ARTICLES. Winston Alford & Emily C. Lin. Wm. C. Brown Co. \$2.00. This is the first issue of a new list, compiled by School of Journalism, Univ. of Missouri. Trade, specialized and general magazines are listed here in a convenient, spiral-bound booklet. It is said 2,000 letters, first class, were written in preparing this alphabetical and carefully indexed list. It is superior in its first experimental issue to the more extensive commercial, but inaccurate (too often) market lists. Students, we are informed, at the School have in four years sold over \$18,000 worth of articles. A high average of accuracy and future editing may therefore, be hoped for. A WRITERS' BOOK CLUB Selection.

NEWSPAPER CIRCULATION. John Scott Davenport. Wm. C. Brown Co. \$2.50. A technical discussion of the problems. A writer can learn a-bout reader reaction from it.

YOU KNOW YOU CAN WRITE. H. Phelps Gates. Wm. C. Brown Co. \$2.00. A very simple, practical and inspirational series of short articles, originally published in the C.S. MONITOR. For the beginning writer, but a good refresher. A WRITERS' BOOK CLUB Selection.

THE MATURE MIND. H. A. Overstreet. W.W. Norton & Co. \$3.00. One of the truly greats in literature. An essential book for all writers because it shows the similarity of the fundamentals in two related fields. A WRITERS' BOOK CLUB Selection.

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REWRITE

PUBLISHERS DO WANT "FIRST" NOVELS

Recently, the PUBLISHERS' WEEKLY devoted a number of pages to a feature article on the quantity of "first" novels to be issued during the spring. It really was impressive. A box on this page reprints a paragraph which generalizes on the average statistics, that accrued from an analysis of these new authors. While such figures are purely imaginary and do not prove a great deal, they do show that few first novelists start from scratch. Indeed, I was amazed at the variety and the depth of experience many of these novelists brought to the writing of their first full-length story.

An apprenticeship in the slicks is a common feature. Several have written plays and seen them produced. Quite a few have either had editorial experience, or are members of editorial families. I note, too, that backgrounds are much less provincially restricted to conventional locales and contemporary time in the American scene. The themes and narrative problems extend, literally over the whole world and are frequently concerned in a serious or humorous way with the post war culture.

We think it is a very satisfactory sign several publishers have as many as half-a-dozen or more first novels on the lists for spring publication. And it is even more interesting, from the angle of good regional fiction to see that New York publishers are getting out of the vacuum they too often fall into, which makes them consider a new novel about the Civil War or another harlot in the great American novel. There is so much real life material in this broad land of ours or in the great world of which we are only one small part, that it is not funny.

We hope that book reviewers and "literary lecturers", who entertain women's clubs for the coming months, will stress this growing preoccupation with a wider, healthier background of interests. Their influence can do much to deepen the stream of American writing and culture. Too many professional book readers limit their range to the bestseller list. That makes it rough on the new writer and the unusual books that offer us exciting reading, if we possess a little imagination and are alert to the strange and curious aspects of our living today. When I was a book columnist years ago, I made the whole, wide world my beat, and judged books not by their advertising potential, but on just two elements: (1) the quality of the writing; and, (2) the human interest and aliveness of the material. Mere sensationalism for the sake of hitting the reader over the head with a lollipop headline, never interested me. I liked to uncover the newsworthy writer.

"PIUCK THE GOLDEN GOOSE GOOD, NOYS!"

As this is being written, the lower house in Congress has just voted favorably on the annually proposed plan to raise postal fees affecting business. If these higher, unfair rates are permitted to become law, Congress will santonioniously be pretending to remove a deficit in one department, while permitting another to wallow in a much larger, and thoroughly immoral one. We who absorb those unjust taxes, so that you do not have to pay more for REWRITE and for your necessary and expensive textbooks, are the whipping boys, who pay through the nose while the Agriculture Department and the Department of Commerce are allowed to encourage the raising of food that is ultimately to be burned or buried in a cave! Your chance to sell is being hurt!

It is time the American people woke up! It is time they stopped being the world's least suckers. Paying wasteful taxes,

First Novels

The average age of the first novelist seems to be somewhere between 27 and 35, probably a little older than it would be if careers had not been interrupted by the war. There are, however, very few war novels. The men on the lists of first novels outnumber the women. Most of the writers are college graduates, and a great many of them are now in colleges engaged in teaching writing. Several have written their novels while studying for their degrees or doing graduate work, and many of the books have college settings. The largest number of the season's first novels are set in this country, with the South as the most popular scene but with New York City running a close second.

permitting that money to be extravagantly thrown down drains, and treating the whole business as a necessary joke, is silly, stupid and adolescent. The Soviets, who respect nothing but force as strong and unrelenting as their own, will not long allow us the luxury of such childishness. It must be stopped!

Some of my Republican friends think I have it in for them in a personal way. I do not. I am only rendered sad that so-called practical businessmen are able to spend so much money and not appear more bright, when Democrats leave themselves so wide

open to successful attack. And this is feeling that is shared by many, many of the so-called independent voters. They are desperately seeking men they can vote for who will put the good of the Nation ahead of the prosperity of the jobs-seeking Party. Until one of the major parties discovers that simple, basic rule of practical politics, improvident muddlers will continue to reap the spoils of office, and honest, law-abiding American citizens will continue to be disgusted.

Which reminds me of a choice anecdote regarding the husband of one of our good subscribers. Mrs. Eleanor Roosevelt recently in a public visit hereabouts, paid tribute in a speech to the acuteness of this businessmen's mind. She added in a humorous vein, that she was pleasantly surprised to find him such a liberal. There are a few would-be Republican adherents, who never cease to wonder at the die-hard stupidity of the conservative wing which never sees or grasps at the opportunity to go down fighting for a square deal and a really honest and practical administration. A system of government that would strive to give all the citizens a break. My reading of history and contemporary papers, tells me a large part of America would applaud hard.

REWRITE

THE NEWS OF THE WRITERS' BOOK CLUB

We have had a number of best-sellers that we've had difficulty keeping in stock. "The Writers' Book", "Building a Character", and "Human Nature of Playwriting" have all sold unusually well. So, too, "The Mature Mind".

THE MONTH'S SELECTIONS

THE WRITER'S BOOK. Presented by the Authors Guild, edited by Helen Hull. \$4.00. The most all round, serviceable handbook available. A great book, full of "Know How", by almost a half a hundred big name, successful writers. Every serious writer should own it. You'll find it useful for reading and rereading. A book to check your own growth against.

THE PSYCHOLOGY OF WRITING SUCCESS. Ed. J. G. Frederick. \$3.00. Originally published 1934 this book analyzes many writer problems well. Chapters by Mary Austin, Floyd Dell, etc.

WHERE TO GET MAGAZINE ARTICLES. Winston Alford & Emily C. Lin. \$2.00. A new list that is very helpful, and less expensive. Writers of factual material will like it.

BUILDING A CHARACTER. Constantin Stanislavski. Intro. by Joshua Logan. \$3.00. One of the great books of all time for anyone, who would create. The master actor and director of the Moscow Art Theater shows what all of us mean, when we talk about "getting inside a character, inner emotional relations, and using life (reality) as the core for creating an artificial illusion".

HOW TO WRITE FOR HOMEOWNERS. Lou Richardson & Genevieve Gellishien. \$3.00. A much needed, very practical book for the part-time freelance writing about domestic subjects. Contains notes about many useful booklets, etc.

YOU KNOW YOU CAN WRITE. H. Phelps Gates. \$2. An elementary, but very useful little book. Previously published in the C.S. MONITOR.

THE MATURE MIND. H. A. Overstreet. \$3.00. We are genuinely excited about this book. Try reading it and you will see why. Its great.

CONTINUED RECOMMENDATIONS

WRITERS ON WRITING. Ed. by Herschel Brickell. \$3. A very practical, all around handbook by members of the UNH Conference staff, including William E. Herring. Good general reference.

HUMAN NATURE OF PLAYWRITING. Semon Raphaelson. \$4.00. Based on a seminar by one of the most popular Broadway light comedy writers.

111 DON'TS FOR WRITERS. Maren Elwood. \$2.95. Practical, specific, positive analysis of a lot of common mistakes made by writers.

ARTICLE WRITING & MARKETING. Geo. I. Bird. \$5.00. Very practical and detailed. A book every non-fiction writer should read.

THE WRITTEN WORD. Gorham Munson. \$2.95. One of the most stimulating books on writing.

WEBSTER'S NEW COLLEGIATE DICTIONARY. \$6. No better dictionary for the price exists.

PICT DIGEST. Kobold Knight. \$5. This is the best book on Plotting we know about. We are exclusive agents for it and it is proving a real best seller. Sound and practical.

THE WRITERS HANDBOOK. \$4.00. The most reliable market list in book form available. It has 59 articles of great value also.

BOOKS OF PERMANENT VALUE

CRAFT OF THE SHORT STORY. Richard Summers. \$5.00. A realistic, factual book on techniques of writing and being a writer. Summers talks the language of writers. You'll like it.

WRITE THE SHORT STORY. Maren Elwood. \$3.00
CHARACTERS MAKE YOUR STORY. Each.
111 DON'TS FOR WRITERS. \$2.95. 3 good books.

STORY WRITING. Edith Mirrielees. \$3. One of the all-time best books by a great teacher.

FIRST PRINCIPLES OF VERSE. Robert Hillyer. \$2. A basic book for all poets by a good poet.

WRITING NON-FICTION. Walter S. Campbell. \$3. A revised edition of a perennially popular, and much used text-book.

WRITING & SELLING SPECIAL FEATURE ARTICLES. Helen Patterson. \$4.05. Perhaps the best of the books on this subject. A product of the Univ. of Wisconsin School of Journalism.

WRITING JUVENILE FICTION. Phyllis A. Whitney. \$2.50. A successful author tells how.

WRITING FOR CHILDREN. Berry & Best. Another practical book by authors who sell in their special field. It applies to adult work, too.

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